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TWO MODERN ANTIQUES.

[Plate V.]

The ever-increasing multiplication in handbooks of illustrations of works of ancient art, and the confidence placed in them by the general public, make it necessary that there should be perfect certainty as to the authenticity of the originals and the trustworthiness of the archetype illustrations. More than one intrusion has been prevented by subjecting a questionable specimen to an archæological analysis in the columns of a periodical. Thus the remarkable framed reliefs in Patrai, in which Duhn would have recognized copies from the original models for the Amazon frieze of Phigaleia, were shown by Treu to have been designed, with sundry evidences of misunderstanding, after the recovered slabs, and directly from Henning's reproductions, as Klette soon afterward demonstrated (*Archæologische Zeitung*, 1882, Nos. 1 and 2, or Vol. XL. p. 59, sqq., and p. 165, sqq.). Critical testing of his materials is indeed scarcely to be expected of a scholar obliged to make use of the greatest variety of heterogeneous specimens. But so much the more must this be exacted from writers of monographs. To illustrate our meaning two examples will be brought forward in this article: the first a low-relief of the murder of Priam by Neoptolemos, and the second a relief representing Herakles Toxotes.

Plate v (No. 3) reproduces from Heydemann, *Iliupersis auf einer Trinkschale des Brygos* (Berlin, 1866), a drawing which he took from an illustrated description of a Veronese collection, Giovanni Orti di Manara, *Gli antichi monumenti greci e romani che si conservano nel giardino de' Conti Giusti in Verona*. Orti di Manara classes as antique a bas-relief on which is figured a very sinewy and fiercely-frowning warrior, whose long hair escapes beneath a highly ornamented helmet with a curious crest, on the point of stabbing a Lear-like old man, who raises a pair of veiny hands to heaven with a tragic gesture, while his eyes roll and his facial muscles are drawn in a frenzy of fear. An ancient temple in the background, charac-

terized as such by a Greek fret, and a long-haired boy, indicate that the sculptor meant to represent the murder of Priam at the hands of Neoptolemos. The lower part of the marble (about three-fifths) is broken away. The hero, to be sure, grasps the hilt of his sword with the little finger nearest the blade, as the dagger is conventionally held by the stage or canvas murderer since the practical use of the weapon has become unfamiliar. The lively crest-dragon with the scaly body, bat's wings, and barbed tongue and tail, has, indeed, a very mediæval aspect. The emotional treatment of the faces, and especially the part played by the eyes, is altogether unantique. But we can readily excuse the false classification of a really fine piece, said to have been much admired by Canova, by its first publisher in 1835. Indulgence gives way to impatience, however, when we find that its spuriousness as an antique suggested itself neither to Otfried Müller and Emil Braun at the time, nor to Heydemann, whose republication is accompanied by a careless misstatement of its size ("die höhe dieses aus der sammlung Molin in Venedig nach Verona gelangten reliefs beträgt 27 meter, die länge 49 meter," obviously for centimeter) and by absurd remarks on its date and probable Grecian finding-place. Overbeck (*Bildwerke zum Thebischen und Troischen Sagenkreis*, Stuttgart, 1857, p. 626) was unable to tell from Müller's reference (*Ancient Art and its Remains*, sec. 415, n. 1) whether it was a marble, a vase-painting, or other work. As soon as its unwitting pretence to a classic origin is forgotten, it becomes to the eye, what an enquiry into its history may yet prove it to be beyond a doubt, an admirable relic of the Italian sculpture of the Renaissance.

In contrast to the feeble and often faulty reproductions so common in handbooks, is a work that deserves the highest praise, as supplying a noble series of almost perfect reproductions of choice antiques, the sumptuous *Monuments de l'art antique*, issued by A. Quantin, under the editorship of M. Oliver Rayet. Nothing could be further from my purpose than to detract from the merit of this excellent collection or its able editor, when I question the authenticity of a monument that has found a place in it. It is reproduced in a *héliogravure Dujardin* of a brownish tint (Livraison 1, Planche III, now indexed as Plate 23 of Vol. 1), from which my drawing (No. 2, Plate v) was made. The marble measures 0.35 m. in height, by a width, at the top, of 0.26 m., and belongs to the collection of M. Carapanos,

the excavator of Dodona. Nothing can be added, by way of defining the subject, to the title *Héraklès tirant de l'arc* printed beneath. The sculpture is already finding its way into the compendia as an example of the state of Corinthian art on the verge of the sixth and fifth centuries B. C., the date assigned, in the text of the *Monuments*, by the editor, although the assumption of Corinth, as the place of its manufacture, is admitted to rest on insufficient grounds (See Collignon's *Archéologie Grecque*, p. 122, and Fig. 36).

Many peculiar features observed in the proportions of the figure are common to various productions of the earliest Greek sculpture. The large shoulder, the deep chest, the slim waist, the extraordinary development of the buttock and thighs, have their counterpart in many archaic statues, particularly in the long-haired athletes generally supposed to represent Apollon; indeed, literary testimony (Aristophanes, *Clouds*, v. 955, sqq.) satisfies us that what seems peculiar in these statues was but the emphasizing idealization of the athletic male form as it appeared in reality. But these features, and others that go with them, are unduly marked: none of the early statues has so deep a chest, or thighs so abnormally muscular, or knees placed quite so high, or toes so pointed. It is true that in early vase-painting still greater abnormities, in this direction, are of common occurrence; but such a comparison proves nothing where the question is, whether a sculptor, capable of such correctness as is seen, for example, in the modelling of the shoulder, or of the calf of the leg, could have been unconscious of these misproportions. It will also, I think, be conceded by any one who recollects how clumsy is the foreshortening of the right foot on the stele by Alxenor of Naxos, found at Orchomenos, that so delicate an aberration from full profile as that of the breast and right foot of our hero, scarcely agrees with the limitations of archaic Greek sculpture, any more than the neglect of the carver to keep within two definite planes, in accordance with the necessary conventions of true relief-modelling, conforms with a sculptural law consciously or instinctively accepted by Hellenic sculptors of all ages. The modern sculptor, indeed, is only too prone to strain after illusions of linear and aerial perspective, and the attainment of stereoscopic effects by strong variations in the depth of his relief. Here, an arm and shoulder are in high relief, and another arm and a leg are almost in *stiacciato*, the whole purporting to be a bas-relief. The outline is everywhere sharply defined; one is reminded of Pliny's little story of how the Corinthian potter Butades

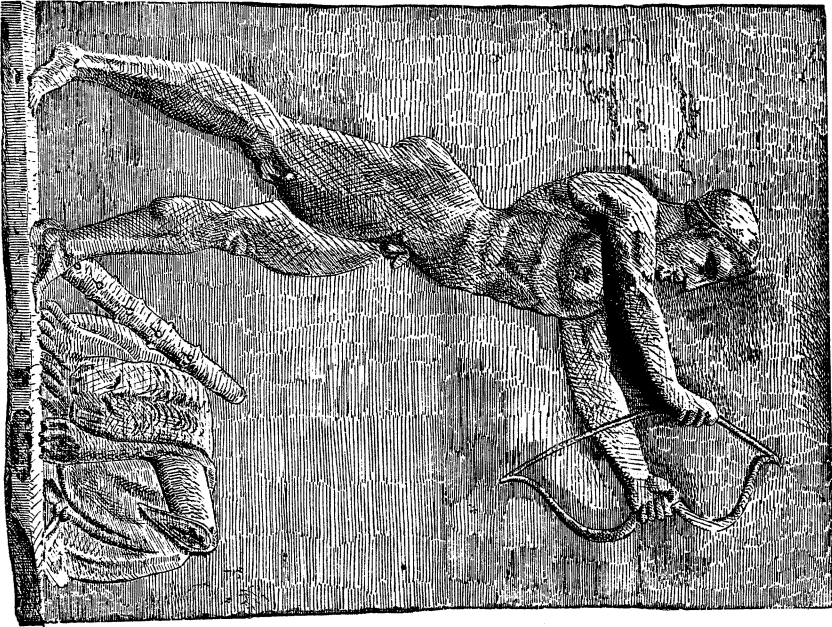
modelled a clay profile in the outline of her lover's face, which his daughter had traced on the wall, thus becoming the inventor of *πρόστυπα* or bas-reliefs. But it is equally allowable to think of the slate slab on which the modern sculptor shapes his raised figures. The head is that of an unintellectual athlete, excellently characterized, much too excellently, I fear. There is not a vestige of archaism in this Lysippian forehead and straight nose, any more than in the full lips and the round chin, although the eye appears to be drawn *de face*. M. Rayet compares this head to that of Harmodios, in the group of the tyrannicides at Naples, and there is an indubitable resemblance, not confined to the shortness of the hair on both heads, for which another parallel, in frankly archaic art, is not easily found. Harmodios has his hair arranged in small curls; that of Herakles seems rather suggested than rendered, and that in a manner more germane to the modelling tool than to the chisel or drill. The head and face, from which the stiff smile seen on figures of much less pronounced archaism has vanished, in fact resemble closely those of a bronze figure by Barye in a group ("Peace") familiar to dwellers in Baltimore. But what shall be said of the attitude of our archer? Comparison with any archer figure in the round, the Herakles of the Aiginetan pediment group, for instance, or an experiment with a bow, will suffice to show of what license of foreshortening the prominent right arm is an example. The elbow might easily have been lowered. This may pass. It is a little curious that the hero should stand thus on tip-toe, but not all archaic sculptors made the stand of their personages plantigrade. Apollon and Herakles, in the "Rape of the Tripod" at Dresden, stand similarly raised on their toes. But this extreme forward inclination of the whole figure is simply preposterous, without the accompanying movement of advancing one leg to the attitude, so well described by Tyrtaios,¹ and repeated, with endless variation in the *motif* only, in unnumbered figures designed by ancient statuaries, painters, and die-cutters. It is not the size of the slab that has restricted the play of the limbs, but the awkward insertion, in the fore-ground, of a pile of attributes by which the hero can be identified, quiver, club and lion's

¹ "ἀλλά τις εὖ διαβάς μενέτω ποσὶν ἀμφοτέροισιν στήριχθεις ἐπὶ γῆς." Bergk, *Poetae Lyrici Graeci*, 7, v. 21. "Let each man plant both feet upon the earth, and striding stand his ground."

skin. This happens, indeed, to be very necessary for the accomplishment of the desired object, for the slanting sides and smooth surfaces of the slab prove, as M. Rayet observes, that the relief was neither a part of a larger composition nor a member in any scheme of decoration. Shall we suppose a case of art for art's sake and be satisfied, or consider such unobjective exercise of the ancient sculptor's skill a suspicious circumstance? I do not wish to lay stress on the notorious untrustworthiness of the dealer from whom the slab was purchased in Constantinople by Mustapha Fazyl Pasha, an untrustworthiness much deplored by M. Rayet because it makes the alleged Corinthian origin of M. Carapanos' bas-relief a subject of doubt. Nor would I build any definite conclusion on the phenomenal employment of blue-veined Pentelic marble at so early a date as this sculpture would seem to represent; for the eminent French archæologist justly observes that marble of very similar texture is by no means rare in Greece, and may have been obtained from quarries at present unknown.

One word only to suggest a possibility of a modern forger having drawn upon an original antique for a suggestion of his subject. The Pursuit of the Centaurs by Herakles was a favorite subject of ancient art. It was represented on the famous ark of Kypselos at Olympia (Pausanias, *Descriptio Graeciae*, v. 19, 9), and figures with another subject from the same piece of furniture on an ancient bronze repoussé found in the lowest strata of the Altis (*Ausgrabungen von Olympia*, T. III. Pl. 23; *Funde von Olympia*, Pl. XXVI; Boetticher, *Olympia*, Fig. 34). The scene is often pictured on vases. The attitude of the hero, as he advances cautiously on the slippery ground that gave his four-footed adversaries the advantage, was portrayed with some skill on the frieze of the temple of Assos. Figure 1 of our plate gives the irregularly broken andesite slab now in the Boston Museum of Fine Arts, from Mr. Bacon's drawing (Clarke, *Report on the Investigations at Assos*, 1881, Pl. 15). The juxtaposition of this composition with the isolated archer on the piece from Mr. Carapanos' collection would almost indicate the retention, on the part of an imitator, of many features of an original very similar to the Assian figure, features such as the unnecessarily small bow, where a larger one would serve to fill a void, or the forward inclination that, with a forward stride, rendered a rapid advance upon a fleeing enemy.

ALFRED EMERSON.

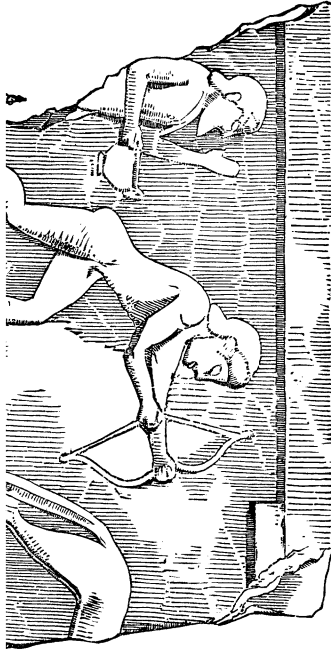


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3

TWO MODERN ANTIQUES.

1. *Bas-relief from the Temple at Assos.*

2. *Bas-relief of Herakles (Carapanos).*

3. *Priam*



ι and Neoptolemos (Giusti).